

FREE

OFFBEAT

A GUIDE TO CFUV FM 105.1

MAY 1987

MOJO NIXON INTERVIEW PAGE 4
BENNIE WALLACE INTERVIEW PAGE 12



OH YEAH! WE'RE 1 YEARS OLD NOW

OFFBEAT

May 1987
Volume 2, Number 5

Editor

Chris Jaeger

Contributors

Kerry Clarke

Scott Lewis

Zeno's Heap

Brian Webster

Adam Cook

Tim Chew

Linda St. Louis

Gara Pruesse

Kathy Phillips (Cover Photo)

Advertising

Jack Showers

Colin Macrae

Graphics

Tyler Hodgins

Philip Linfield

Design

Katy Chan

Typesetting & Layout

AMS Graphics Shop

Distribution

Karl Klashinsky

Dave Lines

THIS MONTH IN OFFBEAT

UNABRIDGED , a CFUV/Political update by Brian Webster	3
MOJO NIXON , interviewed by Kerry Clarke	4
GOOD READS	
"Solidarity — the Rise & Fall of an Opposition in British Columbia"	6
LETTERS , response to anti-Basketball letter	7
HIGHLIGHTS	
an hour-by-hour preview of CFUV's upcoming programming	8
PROGRAM PROFILE , Hag Company	11
BENNIE WALLACE	
the tenor saxophonist is interviewed by Scott Lewis & Michael Giles ...	12
DISCUSSION , Reviews of Camper Van Beethoven & Peter Murphy	14
UPCOMING EVENTS	14
ZENO'S HEAP OF MILLET	15

OFFBEAT is published monthly as a listeners guide to CFUV-FM 105.1. CFUV Radio is operated by the University of Victoria Student Radio Society, a registered non-profit society. CFUV is located on the second floor of the Student Union Building on the campus of the University of Victoria.

CFUV Radio broadcasts at 105.1 FM throughout Greater Victoria from the campus of the University of Victoria. CFUV is also available on the Roger's, Royal Oak and Saanich Cable systems.

OFFBEAT publishes 10,000 copies free of charge every month. For advertising information, call us at 721-8702.

Letters, manuscripts, photographs and graphics are welcome, but will only be returned if accompanied by a stamped, self-addressed envelope. Submissions may be sent to: OFFBEAT/CFUV RADIO, P.O. Box 1700, Victoria, B.C. V8W 2Y2

Subscriptions to OFFBEAT are free with donations to CFUV/University of Victoria of \$20 or more. Donations of \$20 or more are tax deductible.

Opinions expressed in OFFBEAT are the sole responsibility of the authors, and do not necessarily reflect the opinions of OFFBEAT/CFUV Radio or the University of Victoria Student Radio Society.

OffBeat Distribution

A & A Records:

Hillside, Mayfair, Tillicum
Alhambra
Baskin Robbins: Shelbourne
Belfry Theatre
Bino's Pancake House
Boston Pizza
Camosun College: Bookstore,
Dawson Building, CAMO Radio
Catapult Records
Cedar Hill Recreation Centre
City Side Records
Club California
Club Met
Cricket Grill
Crystal Pool
Discus Music World: Mayfair
Esquimalt Recreation Centre
Fairfield Activity Centre
Fernwood News
Fernwood People's Drugmart
Gordon Head Recreation Centre

Greater Victoria Art Gallery

Greater Victoria Public Library:
Central, Victoria/Saanich, Nellie McClung
Oak Bay, Esquimalt
Griffin Books
Gull City Wok & Grill
Harpo's Cabaret
Island Audio
Island Fantasy
James Bay Community Centre
Keye Recording Studio
Lambrick Park School
Lone Star Cantina
Lyle's Place
Max Head Room
Mezzrow's
Midship Restaurant
Mt. Douglas High School
Oak Bay High School
Oak Bay Senior's Activity Centre
Off the Wall T-Shirts
Open Space

Panorama Leisure Centre

Pharmasave: James Bay, Oak Bay
Pic-A-Flic
Popeye's Place
Prancing Pony Restaurant
Roxy Cine-Gog
Sinfonia Records
Sound Hounds
Spectrum School
Sweet Thunder Records
The Old Forge
Tom's House of Pizza
Turntable Records
University of Victoria: Begbie, Campus
Shop, Clearihue, Cornett, Cunningham,
Elliot, Faculty Club, MacLaurin,
McKinnon, McPherson, Phoenix,
Raven's Wing, Residence Office,
Student Union, Unicentre
Victoria Senior Secondary
YMCA/YWCA
Village Inn

Unabridged

by Brian Webster

The word "bias" has taken on almost as negative a meaning as the all-time evil "prejudice". To be accused of bias is roughly equivalent to be singled out as irrelevant, corrupt or insane. Decades of reverence for all that is scientific and pure, particularly social science, has left us with an infatuation with the "objective" truth.

Among the most devout proponents of objectivity are those in the news media — the people who report in an "unbiased" manner every day. Of course they are no fools. There is a snappy response (news media people place a high priority on having a snappy response to everything) to the argument that we all have biases arising inevitably from experience. Their retort is that they are capable of putting aside bias in order to do their jobs. Through vigilance, they say, they can ward off their own prejudice.

In fact, people in the media are more concerned about symbolic representations of bias than they are about actual bias. When John Mika writes in the Times-Colonist, his column features a note warning of his past as an NDP researcher. Gorde Hunter's column, however, is free from any such warning of a coloured past.

Despite my own belief in the inevitability of bias, I too am affected by the need to feel clean. From 1984 to 1986 I was an active member of CFUV's Public Affairs Department. In its early days, I regularly hosted CFUV Magazine, and reported from the Legislative Press Gallery. As time passed, however, my other duties became more time-consuming and our Public Affairs staff grew. I no longer worked regularly on Public Affairs. Coincidentally, I also became active with the political party of my choice.

The collision between my political beliefs and my supposed journalistic objectivity took place when I first attended a political convention as a delegate rather than a reporter. When I entered the convention floor, I immediately noticed the media area and several reporters who knew me as a

CFUV person. A great feeling of guilt came over me, and I snuck to my place in the hope that none of the reporters would notice. I had sold out to prejudice and opinion. I was no longer pure.

After three days of skulking around the convention floor, I still hadn't shaken the feeling that I had sold out. I know I shouldn't feel that way. Heck, if Joe Easingwood can do it, so can I. After all, Easingwood's unsuccessful foray into politics didn't tarnish his objectivity.

May is the month we change staff at CFUV. Each year a new Program Assistant (or two half-timers) replaces the old in a ritual paralleling the life cycle of the alpine toe-head baby. This year we say goodbye to Lynne Curry and Rob Willows and we welcome Tim Chan

and Barry Link to CFUV's Executive Offices.

Rob and Lynne have toiled earnestly as the first Program Assistants the station has employed. They deserve great thanks for putting in much more time than they were paid for. Their efforts contributed to whatever progress we have made since they started last September.

A final note: CFUV's application to the CRTC for an increase in broadcast power is almost ready to go ahead. In order to strengthen our argument, we need more letters from listeners indicating that our present signal is inadequate and that an improved signal would be of value to the community.

Any listener who can quickly jot down such a note should send it to us at CFUV Radio, P.O. Box 1700, Victoria, B.C. V8W 2Y2. ★

VICTORIA REPERTORY

Festival

FOUR CONTEMPORARY VICTORIA
PREMIER COMEDIES IN REP
JUNE 3 - AUGUST 30

- **CRIMINALS IN LOVE**
opens June 3
by George F. Walker
- **SEXUAL PERVERSITY IN CHICAGO**
opens June 24
by David Mamet
- **TRUE WEST**
opens July 8
by Sam Shepard
- **GHOSTS OF THE LOYAL OAKS**
opens July 20

8 PM NIGHTLY AT THE
BELFRY THEATRE

TICKETS \$10 ADULTS / \$7 STUD, SEN, UNEMP ALL USUAL OUTLETS

SUBSCRIPTIONS AND GROUP DISCOUNTS AVAILABLE. FOR MORE INFORMATION:

386-8611
386-5033



Mojo ★★★★★★★★★★

★★★★★Nixon

by Kerry Clarke

Mojo Nixon and Skid Roper, two hopelessly hellbound musicians from San Diego, entertained the screaming and chanting masses last month in Victoria. Skid played washboard and smiled a lot. Mojo played guitar, sang, and banged a Sonic Luv Jug on his head, the floor etc. What resulted was a religious experience that sounded like a combination between country blues, roots rock and pure silliness.

OB: *Why a two piece band?*

MN: It just kind of happened, there was no real plan. I didn't just sit down one day and say "okay we're going to be a two piece band, the court jesters of the roots rock movement and we're going to have this plan of attack." My original plan was to play by myself. I was going to get so good that I would attract a super band, cause I was playing in these mediocre bands, feelin real frustrated. People would see me and say, "boy, I believes you have potential." But then I wasn't realizing it. Skid was one of these guys who was in 4 bands at once, you know, played guitar in one, bass in another, sing in other, drums in another. Be out every night. I was in a couple of bands and what-not. It works though, as a duo. For one thing, it's cheaper. We get to open a lot of shows, we got to do this tour with the Pogues. The main reason we got to do that was they got eight people on stage, with two people there's little set change. We make more money, it's easier for us to travel. We make quite a bit of noise for two people. The one thing I feel we're missing is the boom boom pa, boom boom pa of the snare drum. But we got everything else. Also, it gives us a lot of freedom musically. I can go off on a tangent, like last night I sang "Swing Low Sweet Chariot" in the middle of "Jesus at McDonalds" but if we had a full band it would be a lot harder to do that.

OB: *I read somewhere that you are a*

mutant breed of Howlin Wolf, Lou Reed, Richard Pryor and Hunter S. Thompson. Are these guys some of your influences?

MN: Some of my heros they be. And I got a bunch more where they come from. In a recent Rolling Stone it said that I was compared to Howling Wolf

ple hear us and go, 'it's just joke songs, it's just funny.' Other people hear us and say, 'God, it's this hard roots rockin thing.' Others say it's a subtle parody of the current musical situation. So there's a little bit of all that going on, just depending on where you're coming from. Some people only want to



Mojo Nixon and Skid describe how to treat a thirsty ex.

and Richard Pryor and that's not bad for a white guy.

OB: *Well you have that song Black Yo Eye which sounds like a spoof on blues songs. So you make your career out of making fun of and ripping off other's music, is that the story?*

MN: Well not quite that. I would say it's a homage and a tribute and a parody and an exciting adventure in minimalist rock'n'roll all at once. Some peo-

ple hear us play, "Feeling Existential" or thought-out songs like that, others just want to hear a stream of unconsciousness diatribe. Some want to hear the political stuff, some want to hear the nasty stuff. We just kind of blend it all together, like Brunswick stew, just stir it up and see what happens.

OB: *How come you do covers of Alice Cooper songs?*

MN: It [Be my Lover] is a great song.

It affected me when I was a kid, I had that record and used to listen to it all the time. Plus it's a lot like Sweet Jane, so you kind of get two for the price of one, you got Alice in there and you got Lou kind of seeping in. The guy that wrote that song was essentially ripping off Sweet Jane. And there's nothin' wrong with ripping off. Thing is, some bands steal meekly, they only steal a little bit. When I steal, I steal flat out — take the best part of the song and make it mine. There's a great tradition of that, I'm not the first one by any means.

OB: *Do the psychedelic delights that you find in cow shit influence the way you write songs?*

MN: Sometimes I go for more of a stream of unconsciousness effect, kind of a psychotic delerium. It helps free up the mind from the everyday pressures and things that start crushing down on your brain. Sometimes all you can think is these stupid linear thoughts, you know: A to B, B to C, you never go like, D to R. Sometimes you just gotta go D to R!!

OB: *You sing about the screaming church of the epileptic Jesus. Sounds like Tammy and Jim Bakker, PTL and whole current evangelical fiasco.*

MN: Oh man, what a great store of things to get stories from. I've been having people chant during the show, Jim Bakker is a fornicator, Tammy Faye done gone and got laid.

OB: *I guess, like you, they think sin is not a bad thing.*

MN: Jimmy was seduced, you know. He succumbed to the ways of the flesh. We were playing somewhere, I went into this whole stream of unconsciousness, doing this song called "Burn Down the Malls." It had plenty of room for just talking and what not and the idea of a big evangelist wrestling match came up. I'd like to see Jerry Falwell and Pat Robertson in one corner, Oral Roberts in another, Jimmy Swaggart over here, Jim and Tammy over there and the devil as the referee.

It'd be a fight to the death until there's one person left, and then we barbeque that person and eat him while he's still alive.

OB: *Some of the media here have been poking fun at the Fundamentalists. Are the media in the U.S. very objective about it??*

MN: Oh yeah. It's like this Oral Roberts thing. They printed the headlines knowing they'd get a big laugh. They

take a highly skeptical view of big money. There's a lot of money involved in that but nothing like the money involved in the military industrial complex, war and bombs and shit. They kinda tow the establishment line on that.

OB: *Does your song 'Stuffin' Martha's Muffin' which makes fun of MTV make any comment on conventional music marketing methods?*

MN: I guess it does. This other song "Burn Down the Malls" makes much more. It decries the fact that everything turns into some kind of marketing strategy, some kind of lowest common denominator. What it is that the record company originally liked about me now they're trying to take out of me cause they want me to sell more records, and that's like the American Way. McDonalds may have started out as a cool thing. You'd go to this place and get a cheese burger fast. Now it's not cool, it's nothing. Everything is like economies of scale, the bigger the better it is, the more mass produced, the more you increase your profits. So you can do what, buy a bigger condominium?

OB: *What do you think of the independent scene these days? Do you think it's got much of a chance?*

MN: Oh I believe it's got much of a chance. That's where the soul is, that's where the heat is, that's where the people that work hard for no money are. There'll always be pop bands and the independent scene will always be co-opted into bigger things. Every major performer started out in the independent scene. The thing is it has to continually be getting new people.

OB: *So are you guys ever going to change the style that you play?*

MN: It might take us 20 albums. We're pretty prolific. We just finished a new record, it's our third and will be distributed by Capitol so there's a lot of pressure. "Don't say do-do, Mojo, don't say do-do" So I wrote this song "Amsterdam Dog Shit Blues" just to get them going, and I've got a new song called "I Ain't Gonna Piss in No Jar." They kept trying to bury it on the record by mixing it so you couldn't hear the vocals.

OB: *The Beat Farmers and Fish Karma*

Continued on page 6

CFUV Presents Alternative Mondays		 Entertainment Calendar				
		TUES	WEDS	THURS	FRI	SAT
27 Edmonton's EUTHANASIA with IRON GYPSY	28 - 2 from Toronto JEFF HEALEY BAND					Call 385-5333 for information
4 THELONIUS MONSTER	5 - 9 INVADERS British Rock					
11 SCREAMING SIRENS girls from gagalala	12 - 13 from Toronto BLUE RODEO	14 - 16 DAWN PATROL surf, suds, and sand			SUNDAY 17th May BIG-BAND TRIO and JUMPIN JIVE ORCHESTRA	
18 DAY GLO ABORTIONS	20 JESSE COLIN YOUNG	21 - 23 MERCURY FESTIVAL				

Good Read

by Brian Webster

On the 7th of July in 1983, B.C.'s provincial government introduced the single most radical group of reforms ever to be imposed on the province in a single day. The provincial budget was presented on that day, along with a package of 26 proposed bills that would fundamentally alter the role of government in British Columbia.

In the 130 days that followed, a massive protest arose — a protest more powerful than anyone had expected. But then, on November 13, B.C. woodworker's leader Jack Munro flew to Kelowna and quietly agreed to end the dispute.

Queens University Professor Bryan Palmer, teaching at Simon Fraser University at the time, has written about the confrontation in a book entitled *Solidarity — the Rise and Fall of an Opposition in British Columbia*. The book is extremely thought-provoking, and

those who were part of the movement will find both exhilarating and depressing memories brought to mind.

Palmer's thesis is that Solidarity was doomed to failure because of its domination by the bureaucratic leadership of B.C.'s organized labour movement. He is highly critical of Jack Munro, Art Kube and other labour leaders. He dismisses the New Democratic Party opposition as ineffectual and irrelevant, and he argues that Solidarity could have and should have been the beginning of a wide-ranging revolution in B.C.

Palmer provides a compelling narrative of the 130 days of conflict between Solidarity and Bill Bennett's Socred government. His conclusions are controversial, and not entirely reasonable. He explains convincingly how Solidarity lost much of its emphasis on human rights and social issues as specific labour disputes became more heated.

However, Palmer's marxist perspec-

tive soon wears thin, as his simplistic division between the workers and the capitalists glosses over major divisions between different kinds of workers and those who fit in neither category. Also, the author is so bent on revolution, that he rejects the parliamentary system out of hand, thereby missing a legitimate explanation for the absence of the elected NDP caucus from the street protests.

The conclusions of this book are somewhat discouraging. For a short time, Solidarity represented an uprising of average people who wanted to preserve values and institutions that had been considered permanent features of B.C.'s society. Clearly, the movement was nowhere close to completely successful, Bryan Palmer offers his explanations as to why.

The book is *Solidarity — the Rise and Fall of an Opposition in British Columbia*, written by Bryan Palmer and published by New Star Books. ★



HILLSIDE PRINTING CO. LTD.
1391 HILLSIDE AVENUE
VICTORIA, B.C.
V8T 2B3 386-5542

Student Discount Card

WE GUARANTEE
10¢ / a copy or less!

Expires June 1987
Plus Applicable Taxes

This card Guarantees a Price of No More than 10¢/copy, or a Discount of 10% off the Price of an order, whichever is a Greater Savings!

This Discount applies to black ink Photocopies on 11 or 14 inch white or standard coloured bond, including our 3 hole punched paper.

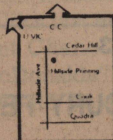
This offer does not include copies made from books or magazines.

Cards are available in The Campus Welcome Package, the Sub General Office, or pick one up at Hillside Printing!

10¢ Student Discount applies to all other Hillside Printing services.



LET US
DO THE
WORK!



Mojo Nixon

Continued from page 5

have helped you out on an album or two and you've backed up the Beat Farmers.

MN: Country Dick and David Douglas Ferrad sing on our new album and in fact I think you're going to hear more Country Dick on our album than you are on the Beat Farmers album because that major label record company, MCA is being a real dickhead and not letting it out and they told Country Dick to calm himself down and all this stuff. Fish, have you heard Fish Karma's tapes? He's great, he's funny. Makes me seem like a real regular guy, the Fish does. Let me tell you about two other bands I'd suggest checking out. Dash Riprock have an album coming out on this label called 688, which is a club out of Atlanta. They're kinda like Jason and the Scorchers but a lot younger, crazier, and funnier and they're from New Orleans. This other band called the Flat duo Jets are in this movie *Athens Georgia Inside Out* and also in another just called the Flat duo Jets movie and me and Skid are in that movie. I haven't seen it yet but we filmed it sometime last summer and that'll be out in the art houses and what not

soon. Let's see, who else sang on our new record. Carmeg the Forest, heard of him? He's a ukelele player, kinda similar to us but more political and not as amphetemined up. And this guy Mike Mark plays on our album. He's in Tex and the Horseheads. He plays some slide guitar. And a bunch of other peckerheads.

OB: Where did you get the idea for the song *Jesus at McDonalds*?

MN: I just said those words once and wrote it down. At no time did I sit down and say I'm going to juxtapose mass consumerism with mass religiousism. I just wanted to do a song that was a lot like "Roadrunner", but different. I figured if Jonathan Richman isn't going to do "Roadrunner", I was going to and change all the words! I had all this alliteration, Jesus at McDonalds, Allah at Arby's, Budda at Burger King, the Rammalama from Alabama. Let me tell you something. Confucious, I saw him at Kentucky Fried Chicken and he told me that Chicken McNuggets are not food — they're made of Ed Meese inflatable love dolls. ★

GREAT GO BLEY WOBBLEY. THAT'S ALL THERE IS.

(Tune in for Mojo Nixon/Skid Roper profile May 9, 4-5 p.m.)

DISCUSSION

Camper Van Beethoven
Camper Van Beethoven
(Pitch-a-Tent/Rough Trade — US)

by Adam Cook

I took time off from a futile attempt to align the cam and crank shaft in my Honda to write this review, so you better appreciate it. The usual explanatory sticker on the album says it all — "Camper Van Beethoven — the third album not produced by anyone famous. It doesn't sound very American, and it's not particularly sincere. David (the lead singer) says it's sixteen tracks of blazing duck decoy music. Stay away from lakes." The fact that someone famous didn't produce this album doesn't make any difference, the sound quality of C.V.B. records have always been top notch. After reading all the other reviews of Camper Van in all the other "Rock Magazines" and thoroughly endangering my already unstable sanity by listening to the album extensively, I find I must agree with everyone else, these guys are thieves, the worst kind. All musicians borrow from old styles, rhythms, moods etc. But these pychédelic fallouts steal everything from every type of music you've ever heard of, and

what's worse, they do it very badly! There are always cover-tunes on a C.V.B. disc, and interesting ones too! Paul MacKinney's "Lulu Land" from 1968 and Pink Floyd's "Interstellar Overdrive" which no one should ever try to play, even if they can play their instruments well, and these bozos play quite a few. The later remake is hard to listen to without suffering a severe migraine attack.

A great deal of the music on this record offering is highly listenable, and gets substantial air-play on alternative college stations. The band doesn't particularly care for these type of comments. My favourite cuts are "Jo Stalin's Cadillac" which ends (of course) with a Led Zeppelin rip-off "Gonna drive this Cadillac off a bridge? ... Where's the bridge? ... Has anybody seen the bridge? ... and "Peace and Love", which includes the un-avoidable C.V.B. monologue deliver of a story that will make your toes curl up and fall off. Appropriately enough, the record ends with "Shut Us Down" which includes these timeless lines "I've got an electric guitar and a warm bottle of beer ... I've got a funny idea ... of ... what ... sounds ... good." As always I leave the decision making up to you, if you

liked their first two albums, buy this one. If you didn't, don't bother. Now where was I? ... Oh Yeah ... align the roter arm with the first cylinder and ah ... ★

Peter Murphy
Blue Heart (12" E.P.)
(Polygram)

by Tim Chew

Well Mr. Murphy cranks out a new ditty for us!! A 12" E.P. in fact. The E.P. contains 4 special newly mixed songs. But even 4 don't produce a winner. The album is weak and watered down — he even sounds like the now infamous David Bowie!! (INSULT!!!) The song "Canvass Beauty (Romance Version)" is probably the only track that will make it. A little bit of melody, a good beat, and those oh-so soulful voices. Make the album worth listening to. His other stuff, like his first album, "Should The World Fall Apart", went gold in Canada. That album, though, is still much like this new E.P. Too bad. But don't despair fans — there is always the new single comin' out in the shops real soon, so now you can swoon some more. I would give "Blue Heart" a Black Eye!!!!!! ★

Upcoming Events

Mon, April 27: Euthanasia & "Iron Gypsy" — Harpo's

Tues. - Sat., April 28 - May 2: Jeff Healey — Harpo's

Sat, May 2: John Fahey — Newcombe Theatre

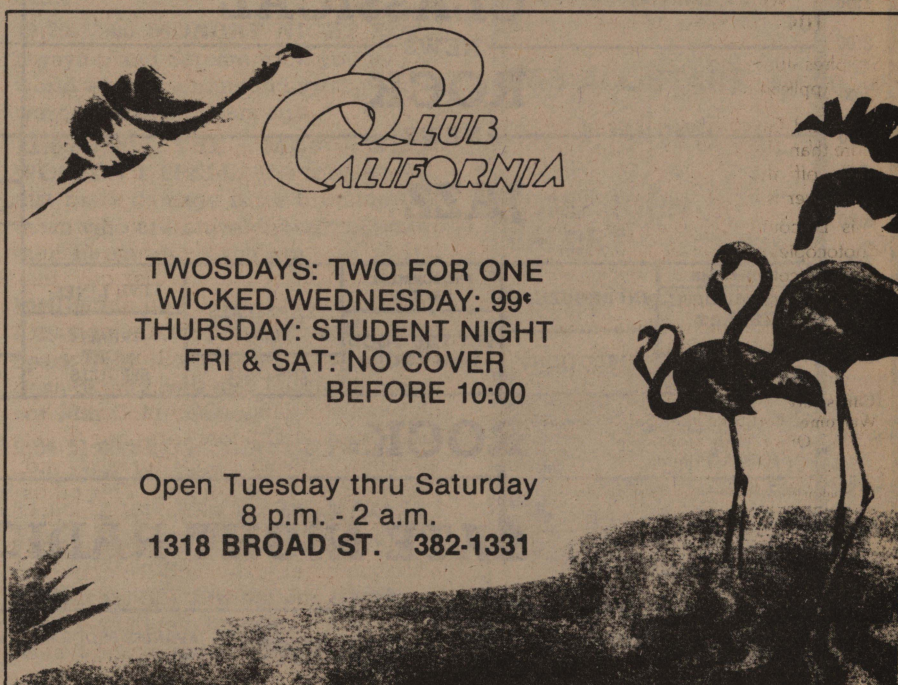
Mon, May 4: Thelonious Monster & Bedspins — Harpo's

Tues, May 5: Jimmy Rogers All Star Festival of Blues — Alhambra

Thurs, May 7: David Wilcox — Forge

Mon, May 11: Screaming Sirens — Harpo's
Tues. & Wed., May 19 & 20: Matt "Guitar" Murphy — Alhambra

Wed, May 20: Jesse Colin Young — Harpo's



CLUB CALIFORNIA

TWOSDAYS: TWO FOR ONE
 WICKED WEDNESDAY: 99¢
 THURSDAY: STUDENT NIGHT
 FRI & SAT: NO COVER
 BEFORE 10:00

Open Tuesday thru Saturday
 8 p.m. - 2 a.m.
 1318 BROAD ST. 382-1331

HIGHLIGHTS

Due to a university-wide power outage on Saturday, May 2, CFUV will not be able to broadcast from 8:00 a.m. to approximately 1:30 p.m.

MONDAY

6:00-9:00 NELLE NEZREO AND NO FRIENDS. The show with no personality to compliment your Monday morning irritations.

11:00-12:00 CFUV MAGAZINE. Interviews, reviews, and information on topics ranging from the arts to local and international politics to economic and social issues.

12:00-2:00 CLASSICAL with Barry Link

and Bernard Von Schulman.

2:00-4:00 ROCK with Steve.

4:00-7:00 JAZZ with Guy MacPherson and Oliver Ho.

7:00-7:30 STORYTELLER. One children's story a week, written and read by students in the faculty of education.

7:30-9:00 YOUR MUSICAL LIBRARY. The latest classical acquisitions from UVic's McPherson Library with Bruce Hill.

9:00-10:00 NEW ALBUM REVIEW.

10:00-12:00 THE WONDERFUL WORLD OF SOUND. The show that makes the rest of your week a waste of time. Features the top ten sound effects, with Tyler and Glen.

12:00-3:00 THE DEVIATED SEPTUM with Tom Holliston.

TUESDAY

6:00-9:00 RED DAWN with Richard Buhr.

9:00-11:00 FOLK with Barry McDougall.

11:00-12:00 CFUV MAGAZINE. Mark Thompson focuses on B.C. political and economic issues.

12:00-2:00 CLASSICAL with Suzanne.

2:00-4:00 ROCK with Bill Shaw.

4:00-7:00 OPEN EARS. Scott Lewis brings you the full range of modern jazz: from Bird to Braxton, from Sooke to Siberia.

7:00-8:30 INFREQUENCY. A sampling of new works in the 20th century

MON		TUES		WED		THURS		FRI		SAT		SUN		
6:00	ROCK												6:00	
7:00													7:00	
8:00	NEWS												8:00	
9:00													9:00	
10:00	FOLK								✓	!	10:00			
11:00									*	□	VOICE OF THE DRAGON	11:00		
12:00	MAGAZINE				NEWS				MAGAZINE				12:00	
1:00	CLASSICAL								ITALIAN BROADCAST		AU QUARTIER FRANCOPHONE		1:00	
2:00									SPANISH PROGRAM		UVIC RECITALS		2:00	
3:00	NEWS								GERMAN PROGRAM		JAZZ PROFILES		3:00	
4:00									PLAYLIST SALAD		FOLK		4:00	
5:00	JAZZ								LABELLED & SHELVED		TOP OF THE BOPS		5:00	
6:00									HAG COMPANY				6:00	
7:00	STORYTIME		INFREQUENCY		THE SCHEME PATROL		EARMERALS		FINE LINES		ALIVE AND DREAD		PERSPECTIVES	7:00
8:00	YOUR MUSICAL LIBRARY				LET THE GOOD TIMES ROLL				FRIDAY NIGHT SPECIALS		OVERKILL		SUNDAY NIGHT JAZZ CONCERT	8:00
9:00	NEW ALBUM		DIRECTIONS		INVOICE									9:00
10:00	ROCK													10:00
11:00													MOVIE TRAX	
12:00	LATE NIGHT RADIO													
1:00														
2:00														
3:00														
REQUEST LINE 721-8700 ✓ JAPANESE PROGRAM ! ROCK * NATIVE INDIAN SHOW □ SOUND OF INDIA														

CFUV 105.1 FM

PROGRAM SCHEDULE

"avant-garde classical" tradition.

8:30-10:00 DIRECTIONS. The multifarious facets of "contemporary" music.

10:00-12:00 THE JIM FYKES VARIETY SHOW. Jim and Chi Him shake their fists and say WE WILL WE WILL RAWK YOU.

12:00-3:00 RECORD SPINNERS FROM HELL. Ghost stories, comedy, and tons of music: blues, hardcore, 60s garage rock, R&B . . .

WEDNESDAY

9:00-11:00 Alternates between:

UNCLE AL'S EAR OPENER with Alan Law.

May 6 Hurray! The 5th of May plus one: songs for the struggle.

May 20 : Old-timey pickin' and grinnin'. Git out yer dancin' shoes.

AND

FOLK with Keith Malcolm (May 13, 27)

11:00-12:00 CFUV MAGAZINE.

2:00-4:00 DIFFERENT DROOGS. Join Nigel-Not-So-Nice and Dim for idle banter and quality alternative sounds.

4:00-7:00 STRAIGHT NO CHASER. Shaukat Husain and Mitch Cox offer their expansive knowledge and wide collection of jazz.

7:00-8:00 THE SCHEME PATROL. Tom and Maureen feature comedians and assorted strange sounds.

8:00-10:00 LET THE GOOD TIMES ROLL. Eric LeBlanc and Steve Lebitchnig present BLUES, R&B, and GOSPEL music. This month, a continuation of the spotlight on re-issue labels: "Diving Duck" and "Whisky Women And".

May 6 Mississippi John Hurt, Sonny Parker, Carla Thomas, Otis Redding, Monglows, Big Jim Wynn.

May 13 Johnny Fuller, Baby Washington, Bo Carter, Ray Charles, Buddy Tate, Manhattans.

May 20 Skip James, Chuck Berry, James Brown, Helen Humes, Mound City Jubilee Quartet Flamingos.

May 27 Jimmy Wilson, Knight Brothers, Irma Franklin, Hot Lips Page, Clifford Gibson, Impressions.

10:00-12:00 THE SHOW IN SEARCH OF A CONCEPT with Rick and Scott.

12:00-3:00 FUN BETWEEN THE SHEETS. The most fun you can have with your jammies on, featuring "sports guy on the run" at 12:30.

THURSDAY

6:00-9:00 ROCK with Chris Jaeger.

11:00-12:00 CFUV MAGAZINE. Ellen Oerzen with a focus on local and campus issues and events.

12:00-2:00 ONE HOUR AND FIFTY FOUR MINUTES OF THE CLASSICS, with Bruce K. Hill.

May 7 Rachmaninov series concludes: Symphony No. 2 in E-minor op. 27.

May 14 Symphony No. 3, in A-minor op. 44.

May 21 Dvorak cycle begins: Symphony No. 1 in C-minor op. 3 (The Bells of Zlonice")

May 28 Symphony No. 2 in B-flat major op. 4.

2:00-4:00 ROCK with Su Egypt.

4:00-5:30 OVERMEISTER WARREN'S JAZZROCK PRIMATES REVISITED.

An exciting cross-section of Big Band Jazz with Bert Menear.

5:30-7:00 JAZZ from the 50s to the 80s with Micheal Giles.

7:00-9:00 EARMEALS. Electronic and experimental music.

May 7-16 Dance Party Smash Hits! Music from all the 7 inch discs released by Recommended Records of Britland.

May 14 Our monthly Sweet Surprise show, requests welcome.

May 21 A profile on American synthesist Steve Roach.

May 28 All guitars: Branca, Lindsay, Fripp, Kaiser, Chadbourne, Sharp, Frith, Meyers and more.

9:00-10:00 INVOICE. An eclectic look at the world of women in music with Sadie.

10:00-12:00 MONDAY NIGHT ROT. Dwayn-o and Scream rock you into a world where haircuts and synthesizers were destroyed years ago.

12:00-3:00 THE MEN WHO WOULDN'T SPELL. The men prove that brain damage is no obstacle for those who are brave enough to poke their heads above the rim.

FRIDAY

6:00-9:00 EARLY MORNING '87. Spark your morning with your daily dose of nifty rock and painfully sharp wit with Colin Macrae.

9:00-11:00 BROKEN DOWN PALACE with Mike McCrae.

11:00-12:00 CFUV MAGAZINE Features international reports and the B.C. PIRG report.

12:00-2:00 THE BIRTHDAY SHOW.

May 1 Johannes Brahms

May 8 Peter Ilyich Tchaikousky

The Forge ROCKS!

April 27 - May 2

THE EDGE

featuring members of

HEADPINS and STONEBOLT

May 4 - 9
RENT PARTY

May 11 - 16
STEELER
with DONNA TAYLOR

May 18 - 23
BROKEN TOYS

Upcoming Concerts

PAT TRAVERS April 30

DAVID WILCOX May 7

R&B ALL-STARS May 8 - 9
in the Sting

LONG JOHN BALDRY May 19 - 20

VALDY June 11 - 13

TICKETS FOR ALL EVENTS NOW
ON SALE AT
MEZZROW'S, AND
STRATHCONA HOTEL
LADIES NIGHT MONDAYS
CUSTOMER APPRECIATION
TUESDAY

THE FORGE 383-7137
MON. - SAT.8:00 SHARP!

Highlights

Continued from page 9

May 15 Anatol Liadov, Gabriel Faure, Eric Satie.

May 22 Carl Goldmark, Richard Wagner.

May 29 Issac Albeniz, Mikhail Glinka, Edward Elgar.

2:00-4:00 TUBE-STEAK SHINDIG. 2 hours of foot stompin' variations on a rock theme with Bob Wong.

4:00-7:00 JAZZ SPECTRUM. Oldies to avant-garde presented by anchorman Bill Wynne.

7:00-8:00 FINE LINES. A coast-to-coast literary program featuring interviews with and readings by Canadian writers. Also, book reviews, examinations of contemporary critical theory, issues in Canadian publishing. This month: Jane Rule, Leon Rooke, Robert Priest, Audrey Thomas, Lawrence Russell.

8:00-10:00 FRIDAY NIGHT SPECIALS.

10:00-12:00 THE PENDULOUS METRONOME SHOW. Chim Chim & Wakeem with two zany hours of pop, rock, R&B, quirky and electronic music.

12:00-3:00 THE MAC AND JAC SHOW.

3:00-6:00 RADIO GUMBO. CFUV officially goes all night! Expect special public affairs programs, music profiles, and much more!

SATURDAY

6:00-9:00 ROCK with Chris, Jason, Paul,

Jason and Cristi. Every second week the show goes to 10:00.

9:00-10:00 KONNICHAWA! (May 16) A Japanese program featuring special music and interviews in both Japanese and English.

May 16 Blues, Jazz and rock music of Japan.

10:00-11:00 Alternates between: **NATIVE INDIAN SHOW** (May 16, 30) and

SOUNDS OF INDIA (May 9, 23). Hindi/Punjabi film songs, shabads, classics and guzzals plus information about India's culture, festivals and people.

11:00-12:00 ITALIAN BROADCASTING SYSTEM with Don Sforza.

12:00-1:00 LATIN AMERICAN SHOW. The music and culture of Latin America with new host Julio.

1:00-2:00 THE GERMAN SHOW. Features classical and pop music, poetry and interviews with members of the university and the community in both English and German.

2:00-4:00 PLAYLIST SALAD. Music and background babble on what's new and exciting in all genres — current playlist material, and the latest vinyl arrivals.

4:00-5:00 LABELLED AND SHELVED.

May 2 Deja Voodoo Live!

May 9 Mojo Nixon and Skid Roper, an interview and music.

May 16 Yorkshire bands.

May 23 Music Underground Canada profile from CRSF FM.

May 30 George Gershwin profile.

5:00-6:00 THE HAG COMPANY. A weekly perspective on women's issues and music.

May 2 Jo Vipond with women's rockabilly.

May 9 Linda St. Louis with an interview with Joy Illington on "The Madres of the Plaza", Argentina's women.

May 16 Gara Pruesse interview with Frieda Cooper on "battered women on the reserve"

May 23 and 30 TBA

6:00-9:00 ALIVE AND DREAD. Dr. Dan, The Mighty Cloud of Joy, Rankin' Rob, Sister Lotus-I, and Ital Stew bring forth the latest and greatest reggae and African vibrations to the sistren and brethren in Victoria.

May 2 Top Rankin Countdown and new material by The Gladiators and The Ethiopias.

May 9 Roots rock reggae with profile of Cedric Miton and The Congos.

May 16 British reggae including ON-U Sounds' Ital incarnation.

May 23 The Late Great Blue Riddim Band live at Sunsplash.

May 30 South Africa focus plus women in reggae.

9:00-11:00 OVERKILL. THE ultimate Thrash/Death/Hardcore heavy metal show. NEW EXTENDED TIME!!

11:00-1:00 MARGINAL MUSIC with Karl and Roland.

1:00-3:00 JUMBLED LATENIGHT.

SUNDAY

6:00-10:00 MORNING SICKNESS. The return of the show that broke 1000 Mr. Coffees. Dave Lines is up before the sun and bothering your lifestyle before you've had a chance to discover your new and improved hangover.

10:00-11:00 VOICE OF THE DRAGON. Chinese Students present community news, calendar, and contemporary folk music.

11:00-12:30 AU QUARTIER FRANCOPHONE A variety of French music and a summary of activities on the Lower Island.

12:30-1:30 UVIC RECITALS. Recordings of recitals by students at the UVic School of Music.

1:30-3:00 JAZZ PROFILES.

May 3 Sonny Rollins.

May 10 Wayne Shorter.

May 17 Still Ain't Got No Rhythm Section: W.S.Q., Rova, Sam Rivers Winds of Manhattan.

May 24 Steve Lacy, a survey and inter-
Continued on page 11

NEW AT BOSTON!

TUESDAY IS BOSTON'S

PASTA
Pizzazz
NITE!

Put some Pizzazz in Tuesday nights with these special pasta prices at Boston Piz-za! Every Tuesday from 5 PM to 2 AM it's Pasta Pizzazz Nite, so c'mon to Boston so we can pasta on big savings for you!

- ▶ SPAGHETTI & MEAT SAUCE
Reg. \$5.75
- ▶ LASAGNA & MEAT SAUCE
Reg. \$6.25
- ▶ FETTUCINE & MEAT SAUCE
Reg. \$5.95
- ▶ LINGUINI & MEAT SAUCE
Reg. \$5.50

\$3*

*Dine in only. This offer is not valid with any other promotional offer.

Boston Pizza

Haz
Pizzazz

Program Profile

The Hag Company
Saturdays at 5 p.m.

by **Linda St. Louis & Gara Pruesse**

The name "Hag Co." is not exactly a self-deprecatory title. It refers to its membership as a company of sages and wise women. If you thought it meant anything else, then perhaps you are unaware of the movement afoot to reclaim women's words that have been subjected to pejoration by our patriarchal society. Feminism is a method of analysis and work, a commitment and a perspective that puts women first, that starts with our own and other women's experiences as a basis for working towards ending women's oppression. If this intrigues you, you may want to tune into the Hag Company, between 5 p.m. and 6 p.m. on Saturdays.

As diverse as the women who contribute their time and effort, each episode is the creation of one of the members. As members move in and out of the geographic vicinity, membership is ever changing, resulting in a dynamic, fluid program. The program set afoot with Nora Ready at the controls along with a great network of dedicated women in Victoria.

Our voices together have managed to share with our listeners interviews with witches; women offering untraditional health care alternative; Linda St. Louis' interview with Gretchen Brewin on the Cadillac Fairview proposal; talks

on AIDS with a facilitator for people who have tested positive for AIDS; Gara Pruesse's interview with Josephine Payne O'Connor on poverty as well as her book *Sharing Power*; Jeannie McIntosh sharing the air waves with local Victoria women's poets and Monica Smith's reports on childcare facilities and news items from monthly tapes submitted by WINGS — Women's International News Gathering Service.

But the focus remains the same: women's culture, women's issues. The relationship that "Hag Company" has managed to create amongst the hosts has been but one of the many benefits of being involved in the programming. The pleasure of knowing that we do have the power to communicate the issues that burn in our hearts through the station's support in providing an air space that is truly a woman's program is a definite step in the direction we have all been striving for. We are always open to new women wanting to get involved in the show and welcome your participation in whatever form you may find suitable. We are Victoria's sounding board for women and we are excited at the prospect of providing value and pleasure for your ears. Coming up in May we will be presenting an interview with aboriginal woman Frieda Cooper, whose case before the courts may set precedents regarding guaranteeing women on the reserves the same rights guaranteed non-native women, especially the right for protection against wife-battering. Tune in May 16th to find out what Native Self-Government would mean for women on the reserves. See "Highlights" for other upcoming features. ★

Highlights/Continued from page 10
view of this great soprano saxophonist.
May 31 Earl Hines.

5:00-6:00 TOP OF THE BOPS. A CITR-FM import featuring the roots of Rock'n'Roll.

6:00-8:00 PERSPECTIVE. Ranging from international affairs to community news. Emphasis on LIVE interviews. Features: Dr. Norman Ruff on Federal/B.C. politics; the women's journal; the Stott Report covering international development, peace and environmental issues; plus special phone-in segments.

8:00-10:00 SUNDAY NIGHT JAZZ CONCERT with Peter Lovric.

10:00-Midnight MOVIE TRAX. All the magic, mirth, mayhem and music of the movies presented by Philip Linfield.

May 3 HOT AIR. A live broadcast from 4 miles up in a hot air balloon playing film themes to do with flights. With guests.

May 10 GUILT-EDGED BOND. Tribute to James Bond in *Silver Jubilee*, and 25 yrs. of 007 with news of the new James Bond.

May 17 OLD REQUEST AND NEW RELEASE. Pot-pourri show, also an interview with a special guest and a quiz.
May 24 All singing, all dancing! The musicals of Hollywood, with a special tribute to Bushy Berkeley.

May 31 PROFILE OF FILMS OF DAVID LYNCH including *Eraserhead*, *Elephant Man*, *Dune*, *Blue Velvet*, with special guest Roy Orbison.

12:00-3:00 FERTILITY RIGHTS OF THE JUNGLE with Sky Dropco. Lots of 60s music. ★

The Forge ROCKS!

April 27 - May 2

THE EDGE

featuring members of

HEADPINS and STONEBOLT

May 4 - 9

RENT PARTY

May 11 - 16

STEELER

with DONNA TAYLOR

May 18 - 23

BROKEN TOYS

Upcoming Concerts

PAT TRAVERS April 30

DAVID WILCOX May 7

R&B ALL-STARS May 8 - 9

in the Sting

LONG JOHN BALDRY May 19 - 20

VALDY June 11 - 13

TICKETS FOR ALL EVENTS NOW
ON SALE AT
MEZZROW'S, AND
STRATHCONA HOTEL
LADIES NIGHT MONDAYS
CUSTOMER APPRECIATION
TUESDAY

THE FORGE 383-7137
MON. - SAT. 8:00 SHARP!

Bennie

by Scott Lewis & Michael Giles

Tenor saxophonist Bennie Wallace recently played a week at the Alhambra Club. He is a tall, friendly, red-haired man who seems to have been able to retain the down-home approach of his childhood, shaking off the effects of alternately small but appreciative or larger but indifferent audiences to produce some superb music for those of us who managed both to attend and pay attention to what he was playing. We wish we could have captured his delightful accent in print, but we're afraid that's beyond our literary capabilities. Keep in mind, though, that all the g's in the 'ing' verb ending in Bennie's words are there only by convention.

OB: *I was talking to bass player Charlie Haden in Vancouver about 10 days ago, and even though he's from the Ozarks, now he's got a straight L.A. accent. You've still got your accent after 15 years in New York.*

BW: Well, I still spend a lot of time down there.

OB: *You're still a Tennessean at heart? You go back to the old home town . . .*

BW: Oh yeah. I'm going there next week.

OB: *You were just an average, or-*

dinary young fellow?

BW: Just the boy next door.

OB: *Then what steered you into being a professional musician?*

BW: There was a fellow, Chet Hedgecock, who came to our school when I was about thirteen years old. He was a jazz drummer, and he became our music teacher, and he set a fire under a bunch of our tails about music, and turned us onto jazz. He introduced us to a lot of the local musicians we could pick things up from. There was nothing happening there culturally, and he changed all that, set up a 16-piece big band modelled on the Basie band. That's how I and a couple of other guys became musicians.

The first music I remember hearing was bluegrass music, Flatt and Scruggs and the like. I started hanging out with bluegrass musicians in the early seventies, and one of those guys had some tapes of those Flatt and Scruggs shows, and they were still unbelievable.

OB: *You're pretty comfortable with the blues. Was there a lot of that around when you were a kid?*

BW: That's what we used to play in school. Our teacher really drilled it into our heads, and that was the foundation of the music we were playing

while we were growing up. When I do interviews, people always ask who my influences were, and they write down Sonny Rollins, and John Coltrane, and Charlie Parker, and Lockjaw Davis, and those guys that I tell them, which is really true, but I listened to lots of blues players in those days. I was and still am a big fan of Red Prysock. I used to listen to Stanley Turrentine when I was in High school, and anybody who played tenor with Count Basie's band. And Budd Johnson. Remember that record *Basie at Birdland*, where Budd plays all those great solos? I must have worn out a couple of copies of that one. I remember when I was a kid going to the record shop, if an album didn't have any blues on it, I wouldn't buy it. I knew that was the one thing I could figure out something to play with. When they started playing all those chords, man, I didn't know what to do with it.

OB: *One of the defining aspects of your playing, that lets me know it's Bennie Wallace that I'm hearing, is your full rich tone, all the way from the bottom notes of your horn to the altissimo register, and you can leap from one register to the other with ease. Does that come strictly from practise?*

BW: I think it comes partly from practise, and partly from having the right equipment. I've been playing Frank Wells mouthpieces since 1972, and they're built so you can get that sound and that kind of control within the ranges. As far as my part in it, I think a lot of it comes from playing the clarinet when I was young, playing intervallic things on the clarinet in the classical repertoire, cause clarinet is what I studied formally for ten years. It's a combination of those things.

OB: *Tell me about your approach to composition.*

BW: I don't know if I can tell you anything about that. These days that's the thing I enjoy tremendously, but it scares me the most when I have a project to do and I've got to write the tunes. To me it's a process you've got to make yourself available to, and then wait for it to happen. If somebody tells me I've got to have six tunes by Friday, I might get them and I might not. Some tunes will come in twenty minutes and

SWEET THUNDER
R·E·C·O·R·D·S

JAZZ
BLUES
CLASSICAL

- NEW AND QUALITY USED
- DOMESTIC AND IMPORTED
- SPECIAL ORDERS
- COMPETITIVE PRICES
- MAIL ORDER SERVICE
- FRIENDLY KNOWLEDGEABLE SERVICE

621 Johnson St. Victoria, B.C. V8W 1M5
telephone 381-4042
Hours of Business: 10:30 - 5:30 Mon - Sat

Wallace



some will take two or three years. I'll be trying to write one style of tune in a particular key, and out will come another one in a different key that I'd given up on months before. There's a process of assimilation that I think is integral to composition, and sometimes it'll just take a few minutes, and sometimes it'll take months.

OB: You have been associated with the avant garde loft jazz scene in New York in the early seventies, but now your playing seems a lot more inside. How has this change come about?

BW: First of all, you should talk to those people who associate me with that avant garde scene, cause I never was a part of it. In the late sixties and early seventies I was associated with a composer named Doug Davis, and we did a lot of stuff that was based on tone rows, and thematic material that wasn't of the song form that traditional jazz is based on. There was a period then that

I thought what I really wanted to do was become a 'tonal improviser', but that was a long time ago, before any of this loft scene was going on. By that time I was playing inside. If you listen to all my records, I don't think you'll find a half dozen tracks that are free music.

OB: On your latest album, *Twilight Time*, you play more traditional material "Tennessee Waltz", and the solos are much less extended, and there's more of an ensemble feel.

BW: I hope that that has something to do with artistic growth and maturity. What most writers have overlooked about my music is that I haven't been playing free music and then all of a sudden, or even gradually, switched to playing inside music. If you listen to my 1980 record with Tommy Flanagan, *The Freewheel*, it's all bebop. The album

Continued on page 14

THE ALHAMBRA

CLUB

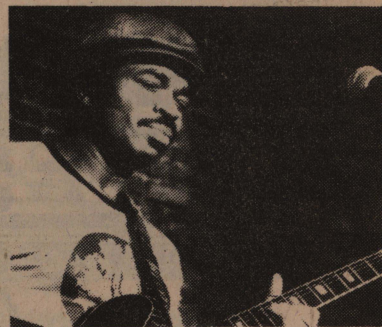
MAY SPECIAL EVENTS!
TUES. MAY 5th
ONE NIGHT ONLY

JIMMY ROGERS ALL-STAR FESTIVAL OF BLUES

Starring Jimmy Rogers,
Wild Child Butler, Ted Harvey,
and the Jimmy Rogers Blues Band

KING PINS OF CHICAGO BLUES,
collectively former members of
Muddy Waters, Chuck Berry,
Canned Heat, Lightnin' Hopkins,
Hound Dog Taylor, and The House
Rockers Band

TUES, WED. MAY 19th & 20th
MATT "GUITAR" MURPHY



"Formerly of Blues Brothers and the Saturday Night Live band, From the Motown magic of Soulman, to rocked out blues, Matt Murphy is making the finest music of his career."

**Live music with a
difference, featured
Tuesday to Saturday
Advance tickets and info.
on other acts call
384-6835**

Bennie Wallace*Continued from page 13*

before that, there's one free piece and the other three are song form. Even the first album, the title cut "The Fourteen Bar Blues" is a free duet with Eddie Gomez, but the others are in standard form.

The change that I've made in my playing, I hope, is to get rid of the superfluous stuff and make it more concise, more economical, not put in a lot of extra notes. But that's not really a conscious effort either. That's what happens to an artist when they get older, if they keep at it. The period with Doug Davis was about four or five years when I was in college and first came to New York. I was looking for something totally new. It was a very valuable learning experience for me, but I remember at the end of that time I realized there was all this great music I just didn't know, Don Byas and Ben Webster and Duke Ellington things I'd never heard. I decided that was where my heart really was, with the kind of music I played when I was growing up. Since then I've just been trying to find my personality, and hone that within that idiom. It's a constantly evolving thing; you just don't know what you're

going to be doing tomorrow. That's a big part of the fun of it.

OB: *One of the questions interviewers always ask musicians is about your influences, who you listened to when you grew up (see above).*

BW: That's a question that gets harder and harder to answer, because you're being influenced by more and more people. When I was 19 or 20 I could have told you my influences in two sentences, but in the last twenty years I've listened to a lot of musicians, and it's hard to single anybody out any more. That's what makes music so much fun is that you're always hearing new stuff, learning from new directions, and I hope it never ends.

In the last couple of years I've found myself being influenced quite a bit by musicians I'm working with and recording with. Dr. John's become quite an influence on me. He's a musician I'd heard of all my life but really didn't discover 'till we made *Twilight Time*. The lessons I learned from him are incredible; he's a very deep musician, an amazing musician and an amazing producer. Remember when I was talking earlier about trimming the music down, keeping it simple and emotional. I notice when I listen to his band and his

compositions, the music will be so simple that the yuppies will be out there dancing, the rednecks will be out there dancing, everybody's really getting into it like you were in a honkytonk or something, but if you're a musician standing there listening there are all these subtle little things going on that make it worthwhile. These people don't know they are hearing those little things, but they're listening to them because his magnetism is so powerful.

The intellectual part is really superfluous when you start thinking about it. It's a challenge to put that into it, but if the emotional message is not there, all the intellectual stuff really doesn't mean too much, and it's the emperor's new suit all over again. That's a hard lesson for musicians to learn, and for me to learn. I *still* go off on tangents sometimes. ★

Letter

"Friday night basketball fan viciously responds"

Dear Editors,

This letter is written in response to last month's letter by Ron Rayner. For the most part I support Mr. Rayner's comments applauding CFUV programming. However, I feel compelled to argue most strenuously against Rayner's malicious and immature remarks about basketball broadcasting.

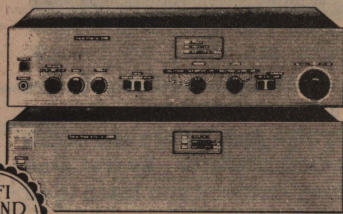
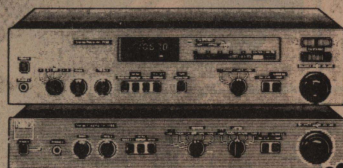
This year's addition of basketball to CFUV programming was easily the finest change ever made. The broadcast duo of Guy MacPherson and Jack Showers made even the most meaningless games seem like national championships. In addition, the color commentators used on road broadcasts such as Tom Bishop and Shawn Coates added valuable insights and many humorous comments which made these games far from boring.

I am sure these facts will pass right over Mr. Rayner's head, so to you Ron I ask the following. Why do you hate basketball broadcasts? Why do you object to Friday and Saturday night timeslots? What's the matter — no social life? Can't find a date? Ron, get a personality! Get a life, loser!

Sincerely yours,
Nick Grant

— Does this mean you were playing Basketball during our Volleyball broadcasts? — ed.

Simply Stated...



On the inside, where it counts, NAD has engineered the most sophisticated and powerful technology available today. On the outside, NAD has designed a control panel that's straightforward and easy to use.

The audio industry has recognized this uncommon design approach by awarding NAD 14 Grand Prix Awards

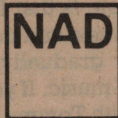


(the hi-fi equivalent of the Oscar) for craftsmanship and innovation in design. NAD products are continually praised by music enthusiasts and au-

dio critics alike. Because, with NAD, the performance is the most important feature.

We highly recommend NAD as our top choice for reliability, sonic performance and value. Drop by and audition our line of NAD electronics today and experience the difference yourself. Simply stated... if you love music,

you'll love NAD.



1532 PANDORA AVE. 595-4434

AN UNCOMMON COMPANY.

Zeno's Heap of Millet

OK, don't write. See if we care. I'll just do this stupid column until I DIE! Your damn letters were probably sour anyways!

In case you feel left cliff-hanging, the entire CBC issue ended not with a bang, but more like a fizzle from that candy stuff you used to lick off your hand when you were a kid. To put it in layman's terms: the CBC changed their minds. The end. Now, if we could just get the blood and chunks of raw human flesh cleaned up off the 'FUV floor!

OK, on to the usual mundane stuff — like the local muzak-oids. Actually, things are going just swimmingly, which is important, considering this whole island should be sliding into the Pacific any day now.

Let's start with Red Tide, who seem to be finally getting their act together after umpteen years of stops and starts (though I wouldn't bet my life savings on it). Two recent Harpo's (that's right, *Harpo's*) shows got the point across: one ecstatically received performance with The Resistance (that's right, The Resistance) and Mission of Christ (truly gods among mere mortals!); and one tepid response from a cologne-factory audience who went totally ga-ga when Tupelo Chain Sex came out and did pretty much the same thing as the Tide. Tim "Love Him/Hate Him" Crow is an excellent frontman, in a "necessary evil" sort of way, and the return of their real bass player has the band at their tightest (and funkier!) yet. Rumour has it that Seattle's Sub Pop label is showing some interest, and the head guy is checking out their late April appearance in the Emerald City with M.O.C. (T.G.A.M.M.!)

The end of April also has a couple of other local yokels off on major excursions. The Resistance are out to draw some national attention to their upcoming record release — which tragically leaves the Rat's Nest in limbo for the duration. Nomeansno's (second) *Sex Mad* release party at the aforementioned Nest O' Rodents petered out somewhat when the band and crowd melted into a gigantic, steaming puddle on the floor — but seeing Andy and John popping out "Rhythm & Noise" from their Infamous Scientists days was a gen-u-ine treat. The weird thing is that when that toon first hit, most of the

crowd was probably still enjoying the feel of squishy Pampers and looking for the nearest bottle of toxic cleanser to swallow while Mom was in the bathroom . . . come to think of it, some of them probably still are.

Across the seagull cesspool, The Enigmas have set a speed record for reunions, by playing a Zulu Records showcase at the Commodore. At that same g-i-g were our own sparkle-toothed Wardellows, who've coincidentally just undergone the traditional contract-in-blood initiation rite with that same Zulu tribe. Look out, they've got videos on the way! And while you've musing on that one, check out the smilin' 'n' sweatin' ones' new best-of cassette, "One More Time, With Feeling", which features two new demos courtesy of a FACTOR grant, plus some old faves.

And you wanna hear about Major International Stars? Snakefinger? I missed it, due to the aftereffects of a Big Black show in Seattle (I'd rave and rant about that spectacle, but you'd just get

jealous). I hear Snakey was in fine form, though Detroit's Angry Red Planet went down a bit smoother at the Domicile Of Vermine a couple of nights before.

Mojo Nixon & Skin Roper was the most fun! fun! funnest! ever — too bad the opening act were a New York trio of prog-rock twits with sticks. Tupelo Chain Sex actually managed to tickle my fancy all over again, although if I'd been in my usual grumpy mood I'd have whined that they haven't done a new-ish set in their last five appearances here. And where's that new LP they keep promising us?

Finally (and not at Harpo's!), a couple of things I said while prostrating myself before the glory of Eugene Chadbourne in the SUB Upper Lounge: "This man is God . . . I'm never buying anyone else's records ever again!" Well, I'm sobre now, and I'll stand (kneel?) by those remarks. In fact, I'm seriously considering devoting this column to the Gospel According to Eugene FOR ALL ETERNITY! ★

MEZZROW'S *Quality Used Records*

- * NEW FOLK & BLUES RECORDINGS
- * NEW LINE OF CELTIC RECORDINGS
- * YOUR HEADQUARTERS FOR FOLK
- * BUY • SELL • TRADE

We pay cash for top
QUALITY LPs, CASSETTES

MEZZROW'S HAS MOVED!

We are now around the corner
of the Counting House Building, on the Broughton side.
Come down and see our new store or call us at 381-2633.

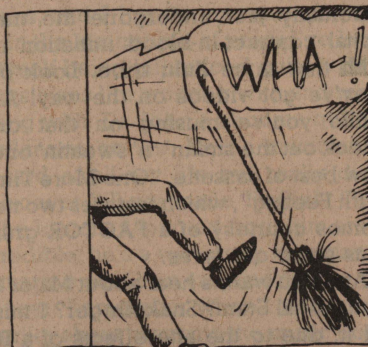
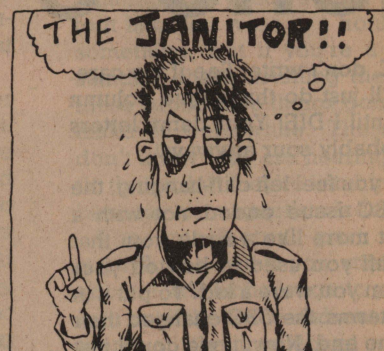
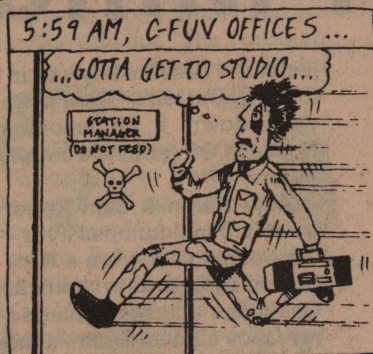
**SOFTSPACE MUSICAL PRODUCTION & MEZZROW'S PRESENT
JOHN FAHEY, Saturday, May 2nd at the Newcombe Theatre**

"MENTION THIS AD & RECEIVE 10% OFF ANY LP OR CASSETTE"



A DAY IN THE LIFE OF AN EARLY MORNING ROCK D.J.

PART THREE:
PRE-SHOW
PANIC!
BY:
TYLER
HODGINS



IBM

IBM

IBM

GRADUATION SPECIAL

SUPERIOR BUSINESS MACHINES(BC) LTD.
1645 Fort Street, Victoria, B.C. V8R 1H8

Valid to June 30, 1987

Valid for the
purchase of

IBM SELECTRIC

For the
reduced sum

ONE HUNDRED DOLLARS \$100⁰⁰

NOT VALID ON TRADE-IN
on Negotiable Value 1/10 cent

Student I.D. Required